

THE CLEVELAND
MUSEUM OF ART
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June 21, 1991

THE CLEVELAND MUSEUM OF ART PRESENTS ORSON WELLES FILM SERIES
July 3, 10, 17, 24, and 31

The famous director and star of *Citizen Kane* made other movies as well—some great ones and some great flops. Five of his greatest efforts are featured in a free Wednesday evening series *All's Welles* at The Cleveland Museum of Art, July 3 through 31, 1991. Welles' relationship with the movies is a tale of escalating struggle between the director and the Hollywood establishment. Even his first and most famous feature, *Citizen Kane*, though it was a critical home-run, was initially disappointing at the box office. Subsequent budgetary and creative constraints placed upon the director became evident in the uneven quality of his output over the years, which was often ambitious beyond its means—the term “flawed masterpiece” could have been invented for Orson Welles. Still, in the best of his work, the virtuosity that propelled *Citizen Kane* was able to shine through, and a number of his later films are equally revered.

The Magnificent Ambersons, made immediately after *Citizen Kane*, gracefully adapts a Booth Tarkington novel into a nostalgic look back at turn-of-the-century America, with grandly-scaled pictorial flourishes and memorable sequences of daily life in a declining Midwestern aristocratic family. *The Lady from Shanghai*, noted for its complex plot and spontaneous visual style, ends with one of the most shattering (and hence imitated) sequences ever filmed: a shoot-out in a hall of mirrors. Due to lame studio support in the U.S., *Touch of Evil* never made much of a mark in this country; in Europe, however, the nightmarish thriller (in which Marlene Dietrich, as the madam of a Mexican bordello, greets Welles' character with a deadpan “You're a mess, honey. You've been eating too much candy”) was hailed as a masterpiece and won a prize at the 1958 Brussels World's Fair. The dark comic horror of Kafka's *The Trial* gets an uncharacteristically restrained treatment, Welles achieving some striking effects without relying upon his trademark bravado. The Shakespearean *Chimes at Midnight* (*Falstaff*), which some consider Welles' greatest all-around achievement since *Citizen Kane*, is renowned for the harrowing sequence of the battle of Shrewsbury which Pauline Kael calls “the most brutally sombre battle ever filmed.”

(Film details next page)

All's Welles

Shown **Wednesdays at 7:30 pm.** Five memorable films from the director of *Citizen Kane*, presented as part of the Museum's annual July festivals. Unless noted, the movies were made in the U.S.A. Admission free.

Wed/3 *The Magnificent Ambersons*, 1942. B&W, 88 min. Tim Holt, Joseph Cotten, and Agnes Moorehead are featured in this vivid, nostalgic, sublimely pictorial account of the decline and fall of an aristocratic midwestern family at the turn of the century. New 35mm print!

Wed/10 *The Lady from Shanghai*, 1948. B&W, 87 min. Welles stars with Rita Hayworth and Everett Sloane in a flashy, dazzling murder mystery in which an Irishman falls into the clutches of a ruthless femme fatale.

Wed/17 *Touch of Evil*, 1958. B&W, 108 min. A narcotics officer clashes with a corrupt local sheriff while investigating a murder in a sleazy southwestern border town. With Welles, Charlton Heston, Janet Leigh, and Marlene Dietrich.

Wed/24 *The Trial*, France/Italy/Germany, 1962. B&W, 118 min. Anthony Perkins, Jeanne Moreau, and Romy Schneider star in this striking adaptation of Kafka's nightmarish novel about a guilt-ridden man arrested for no apparent reason. In English.

Wed/31 *Chimes at Midnight (Falstaff)*, Spain/Switzerland, 1966. B&W, 115 min. Welles leads a cast including Jeanne Moreau, Margaret Rutherford, and John Gielgud through a brilliant synthesis of five Shakespeare plays that focuses on the tragicomic character of Falstaff and his relationship with the future King Henry V. In English.

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